

PROPOSALS (GREEN PAPER) v4 FOR

SAFE WORKING ON FILM SHOOTS UNDER LIMITED COVID-19 RESTRICTIONS

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Latest revision of this document: <https://library.prospect.org.uk/id/2020/01504>

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Locations, FX, Chaperones & Tutors

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STARTING POINT/ASSUMPTIONS

When Government restrictions are relaxed they will likely be done so gradually, which could leave us in a position where work restarts, but there are still some distancing measures in place. Additionally, there has been speculation that there may be a resurgence of Covid-19 cases in the winter months which could lead to a re-tightening of lockdown measures.

INTENTION

To create a general risk assessment, which can be applied to traditional film shoots to minimise the risk of transmission of Covid-19 while allowing work to continue under any Government restrictions and distancing measures, which may still be in place.

DISCLAIMERS

1. This document is intended to be supplemental to any Government guidelines. It is not intended as a tool to get film crews back to work until Government guidelines make it safe to do so.
2. The aim is for the control measures listed to be used as best practice to protect the safety of all those who work on film sets.
3. Document based on productions working in the UK only. Measures may be applicable to shoots overseas, but local regulations should take precedence.
4. No consideration has been made regarding travel overseas for work – please refer to government guidelines regarding travel.
5. Where Health Questionnaires are referenced no consideration has been made regarding legal and data protection issues arising.

KEY RECOMMENDATIONS

IMPLEMENTATION AND SUPERVISION

The potential Health and Safety considerations under Covid-19 are far-reaching and will be too extensive to safely absorb into normal production workflow. It is recommended that a Covid-19 Health & Safety Department become part of every production.

This department should comprise of at least:

1. Dedicated Health and Safety/Covid-19 Supervisor.
2. Dedicated Covid-19 Production Manager assisting in budgeting and supervision of Covid-19 measures.
3. Professional cleaning team, scale of which dictated by nature of studio/locations used.
4. Medical staff, as required for health monitoring.
5. Security staff/Marshalls, as required to monitor use of communal areas.

For large productions additional H&S/C-19 staff may be required to cover multiple units/locations.

The Dedicated Health and Safety/Covid-19 Supervisor shall have final say in decisions regarding implementation of safe working practices and isolation of crew in the case of persons displaying symptoms.

Responsibilities for Health and Safety/Covid-19 Supervisor:

- Review of scripts with Producer, Director, 1st AD, PM and C-19 PM to analyse issues and develop strategy to shoot script safely.
- Prepare of production C-19 risk assessment in conjunction with HODs and C-19 PM.
- Co-ordination of C-19 Department including Cleaners, Medical staff and Security.
- Responsibility for supervision of safe running of set and support to HODs to ensure their departments are able to comply with the production C-19 Risk Assessment.

NB – Any amendments to measures laid out in the production C-19 risk assessment must be approved by H&S/C-19 supervisor or Senior Producer

KEY RECOMMENDATIONS

TRAVEL TO/FROM PLACE OF WORK

1. All persons attending place of work shall travel by private transport or make use of private hire transport, such as taxis. Alternative means of transport, such as cycling, to be encouraged. High density public transport to be used only as a last resort. Distancing and hygiene measures should apply at all times.
2. Additional consideration to parking capacity at studio/location shall be made to reduce the need for shared transport.

HEALTH AND WELLBEING

1. Any persons engaged on the shoot to fill out a health declaration (see below) prior to starting work.
2. Medic must be available at all places of work with suitable health monitoring equipment.
3. Any crew or cast member showing symptoms should stay away from work, or be required to leave the place of work without prejudice*. Symptoms of COVID-19 are considered to be a high temperature and a new, continuous cough¹.
4. Agents/Diary Services/Agencies to assist in keeping records of when crew/cast are isolating/not isolating.
5. If, and when, available, contact tracing apps to be explored as a way of monitoring individual risk of infection.

HEALTH DECLARATIONS

1. A written declaration should be obtained from all crew and contributors at the start of production stating:
 - that they are not suffering from any coronavirus symptoms and have not had any symptoms within the previous 7 days.
 - they have not (as far as they are aware) been in contact with anyone with coronavirus symptoms within the previous 14 days.
 - that they are not 'shielded' or have any underlying health condition, which might make them particularly vulnerable to coronavirus.
 - that they undertake to declare immediately any onset of symptoms or contact with anyone who has symptoms of coronavirus.
2. Anyone developing symptoms while at work should be sent home* (by private transport) and told to seek medical advice from the NHS.²
3. On Productions lasting longer than one week, health questionnaires could be requested after any break in production for more than 24 hrs.
4. Consider including questions about travel to Covid-19 hotspots (as described in FCO travel advice).

* Please see contractual issues section below

NUMBER OF PERSONS AT PLACE OF WORK

1. Aim to reduce the number of crew and cast attending the place of work.
2. Wherever possible departments should be organised into 'cohorts' and kept separate to minimise the knock-on isolation impact of one member developing symptoms.³
3. Overall crewing should be carefully considered to reduce the need for Daily crew so as to keep cohort units as self-contained as possible.
4. Make use of available technology to allow remote working, particularly in the case of Agency/Client/Producers/Execs.
5. Where attendance is necessary, but it is possible to operate from a separate room, such arrangements shall be made. (eg. Production, DIT)

¹ <https://www.nhs.uk/conditions/coronavirus-covid-19/symptoms-and-what-to-do/>

² Source First Option Covid 19 Production Guidelines 17 Apr v5

³ Source First Option Covid 19 Production Guidelines 17 Apr v5

KEY RECOMMENDATIONS

DISTANCING

1. All persons to follow current safe-distancing guidelines as set out by the government.
2. Departments to be provided with, and must remain within, a dedicated area until required. These workspaces shall be sufficient in size as to allow for distancing measures to be observed.
3. Workflow to be arranged in such a way as to minimise any cross-departmental contact.
4. Communal work areas to be limited to single-department use at any time.

HYGIENE/PPE

1. Hand Sanitiser, Gloves and Masks to be made available at all times.
2. Masks to be worn at all times.
3. All persons on set to practice good hygiene practices at all times based on current government guidelines.
4. Handwashing facilities should be provided wherever possible with soap and paper hand towels. Where handwashing facilities are not immediately available, antiseptic gel dispensers should be provided. (Suggestion: at all entrances/exits)
5. Employees should wash or sanitise their hands regularly, especially after handling equipment or objects that may carry the virus

LENGTH OF WORKING DAY

1. Additional precautions could lead to increased prep time for many departments, particularly those who traditionally work prep and wrap periods outside the normal shooting day. Due care should be exercised by productions to ensure that basic health and safety around working hours is not compromised due to additional caution around Covid-19.

CLEANING

1. Communal areas to be regularly and topically cleaned and disinfected by a dedicated cleaning team.
2. Care, consideration and suitable time to be taken to ensure that any equipment used has been properly disinfected prior to use.
3. Disinfection stations set up around the workspace so that hand sanitiser, cleaning spray, wipes and towels are available within easy reach.
4. Shared workstations should be cleaned and disinfected between users.
5. Consider using anti-bacterial foggers between each workday to tackle residual virus on surfaces.
6. Ventilation of spaces (use of fans). Airflow can help with dispersal of microdroplets.

INFORMATION SHARING

1. Distribution of Risk Assessment prior to shoot is standard procedure, but supplementary daily briefing doc should be circulated to all persons attending shoot to outline specific daily requirements, methodology and restrictions being put in place.
2. Daily Health and Safety Briefing to be given by Health and Safety/Covid-19 Supervisor and 1st AD verbally and via radio communication.
3. Daily briefing doc to be displayed on notice-boards around place of work.
4. Signs informing crew of current distancing/hygiene regulations to be displayed around place of work.

KEY RECOMMENDATIONS

SCRIPTS/CREATIVE BRIEF

1. Creative content of shoot should adhere to all distancing regulations.
2. Locked scripts should be available at earliest possible stage of production to allow time for enhanced planning, taking into account restrictions around Covid-19. This will provide a much better chance of mitigating additional costs through comprehensive prep and rehearsal periods.
3. Careful consideration to be made regarding whether any supplementary crew such as Stills, BTS/Making of crew are truly essential and whether their working brief can allow them to work safely.
4. Crowd scenes - The possibility of working with crowd scenes, or large numbers of extras, will have to be considered on a job-by-job basis depending on current guidelines. If these scenes cannot be rewritten it would be prudent to allow for scheduling of these scenes as late in the production process as possible, or explore CGI options.

CONTRACTUAL ISSUES

1. There is a need to prevent people being disincentivised about revealing symptoms for fear of missing out on work/pay. Productions should make full use of Government level protections, such as furloughing, to ensure that employees can notify employers about necessary non-attendance at short notice without financial penalty.
2. Any crew member who has been required to self-isolate shall be allowed to return to work immediately following any isolation period, with any replacement crew hired only on a temporary basis.
3. Where government protections do not exist, as in the engagement of daily crew without a written contract, financial protections should be put in place by producers' associations. Responsible behaviour must be incentivised so as not to financially penalise those in self isolation, or to put a production at risk by those needing to get back to work before they should.

IMPACT CONCLUSIONS

1. While many of the measures listed herein are rooted in good film-set discipline, and should be readily adaptable by a good crew, there will be a significantly increased mental and physical workload for all crew coping with these new demands. An acknowledgement should be made of the potential mental duress in adhering to guidelines.
2. Many of these measures will have an impact on space and time, which can in turn have a financial impact.
3. Large studio spaces will be required to satisfy distancing measures and safe separation of departmental areas.
4. The shooting process may be necessarily slowed down by considerations of limiting cross-departmental working.
5. More consideration may need to be given to prep and pre-light days.
6. Some of these costs will be unavoidable, but with careful and considered planning in pre-production and flexibility in the script/creative brief, it may be possible to mitigate some of the additional cost to production.
7. One of the most important factors in minimising the risk of infection is to minimise the people at a place of work. Remote monitoring and video conferencing technologies should be used to their fullest to keep on-set crew to as small a number as possible.

TRANSMISSION RISK – LIKELIHOOD AND SEVERITY

People can catch COVID-19 from others who have the virus. The disease can spread from person-to-person through small droplets from the nose or mouth which are spread when a person with COVID-19 coughs or exhales. These droplets land on objects and surfaces around the person. Other people then catch COVID-19 by touching these objects or surfaces, then touching their eyes, nose or mouth. People can also catch COVID-19 if they breathe in droplets from a person with COVID-19 who coughs out or exhales droplets. (WHO-09/03/2020)

The Likelihood of catching Covid-19, where no control measures are in place, is very high.

The Severity of catching Covid-19 varies from person-to-person but, at worst, can cause death. Severity must therefore be considered very high.

This document deals with measures to reduce transmission. It does not consider the potential impact on the individual crew member should they contract an infection. ONS data shows that the risk of death from an infection increases significantly over the age of 45 and that men are more than twice as likely to die from Covid-19 than women in all ages up to 84 years old.

<https://www.ons.gov.uk/peoplepopulationandcommunity/birthsdeathsandmarriages/deaths/bulletins/deathsregisteredweeklyinenglandandwalesprovisional/weekending10april2020>

GENERAL PRODUCTION CONSIDERATIONS

PRE-PRODUCTION PRODUCTION

GENERAL MEASURES - PREPRODUCTION		Control Measures for spread of Covid-19 on Film Shoot	
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by
Person-to-person transmission	Office Based Prep 1. Production Meetings to be held remotely using video conferencing software. 2. Initial Recce to be done remotely using video conferencing software, or to be filmed and shown. 3. Office based prep to be carried out remotely – home working to be encouraged.		
	Tech Recce 1. Any tech recce personnel to be reduced to absolute minimum when a video conferencing recce cannot be undertaken. 2. Some pre-production prep can be achieved using technology such as 3D lidar location scans and VR headsets for virtual recces. 3. Where physical attendance to a recce is required, private transportation should be used In line with key recommendations above.		

**SEPARATE DOCUMENT DEALING WITH WORKSHOP AND OFFICE BASED DEPARTMENTS NEEDS TO BE WORKED OUT
THIS COULD DEAL IN MORE DETAIL WITH PRE-PRODUCTION**

GENERAL MEASURES		Control Measures for spread of Covid-19 on Film Shoot	
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by
Person showing Symptoms of Covid-19 in the workplace	1. All persons working must fill out a health declaration prior to the shoot declaring that they are free from symptoms, that those in their household are free from symptoms, that they have not knowingly come into contact with anyone showing symptoms of Covid-19 in the previous 14 days, and that they should not be self-isolating for any other reason laid out in government guidelines.	All persons attending shoot	H&S Rep Producer
	2. At least one Medic must be present on every shoot and a designated consultation room be provided for any health checks. 3. Regular health checks, including temperature checks, to be undertaken on all crew (at least once a week) and any daily crew should be checked before stating work. 4. Any person who shows any symptoms to be assessed immediately by the medic and removed from set if symptoms are deemed to be indicative of Covid-19.	Medic	H&S Rep Producer
Suspected transmission from symptomatic person to other members of same department/cohort	1. In the case that a single department/cohort member develops symptoms on a shoot the rest of that department/cohort should be isolated from the rest of the crew and a further evaluation made by Medic/Producer/H&S rep as to whether the rest of that department needs to be sent home. Consideration must be given to safe working processes which the department/cohort has applied before a decision is reached as to whether any further crew need to be isolated. 2. Before any relief crew are brought in, the departments equipment will need to be further disinfected so as not to expose any relief crew to an elevated risk.	Medic HOD	H&S Rep Producer
<p>Note: Any member of crew showing symptoms, or having been asked to leave set due to close contact, should be required to go home without prejudice and treated with kindness by production. He/She shall be allowed to return to work immediately following any isolation period, with any replacement crew hired only on a temporary basis.</p>			

GENERAL MEASURES		Control Measures for spread of Covid-19 on Film Shoot	
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by
Person-to-person transmission from a-symptomatic carrier	<p>1. Provision of PPE</p> <ul style="list-style-type: none"> - Gloves and Masks to be made available to all persons at all times. - All crew to be required to wear PPE whenever in studio or location. 	All persons attending shoot	Producer H&S Rep 1 st AD HODs
	<p>2. Limit general interactions between people on set</p> <ul style="list-style-type: none"> - Any essential interaction between people on set should follow safe distancing guidelines as set out by government. - Non-essential interaction should not take place in any case. 	All persons attending shoot	Producer H&S Rep 1 st AD HODs
	<p>3. Designated Areas for each Department</p> <ul style="list-style-type: none"> - Each department will be allocated a designated area on the studio floor or location for all equipment which is not being used on set and for all crew from that department to use as a standby area. - Areas required (but not limited to): Director/1st AD/Script Supervisor, Lighting Technicians, Camera/Grips, Art Dept/Props, Playback, DIT, Home Economist, Costume and Makeup Standby etc. - Any department which can remain on standby outside the studio/location, should do so. This could include any cast holding areas, DIT, Standby Riggers and Construction. 	Runners 1 st AD	Producer H&S Rep 1 st AD HODs
	<p>4. Use of Radios and other comms</p> <ul style="list-style-type: none"> - Use of radio communication to be employed to limit close personal contact. - Clear line of communication to be established from Director > HOD > Department members. - HODs or nominated person to be supplied with open comms style headsets to enable quiet, detailed conversation without the need for close contact or a huddle. Onward instructions to be carried out by walkie-talkie. 	All Crew	Producer H&S Rep 1 st AD HODs

GENERAL MEASURES		Control Measures for spread of Covid-19 on Film Shoot	
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by
Person-to-person transmission from a-symptomatic carrier (continued)	<p>5. Limited access to communal work areas</p> <ul style="list-style-type: none"> - Strictly one department at a time working within the physical constraints of a set at any one time. eg. Art department complete dressing before Lighting department light a set. All work to be directed/supervised by relevant HOD with support from 1st AD. - If dressing/lighting to camera, time will be allowed to set camera, and for camera team to move away to a safe distance before next department moves in. - When not working on the set, crew from other departments to move back to their demarcated areas until required. <p>NB – THIS MAY SLOW DOWN THE PREP TIME ON SET – MORE TIME WILL NEED TO BE ALLOWED TO WORK SAFELY IN THIS MANNER</p>	All Crew	Producer H&S Rep 1 st AD HODs
	<p>6. Build, Prep and Pre-light days</p> <ul style="list-style-type: none"> - Where prep requires a wider use of the working space within a studio/location production should endeavour to schedule enough days for departments to work alone, and to hand over the set between departments when necessary. - Time should be allowed to physically mark out the stage for each departmental area prior to the shoot day. Posts/Tape can be used to mark out areas. - If standby support is required between departments, minimal standby crew to remain on set but must observe guidelines for distancing between departments. <p>Example: Build Days – Construction only on set Dress Days – Art Department only on set / Minimal Construction Standby Pre-light Days – Lighting team only on set / Minimal Construction and Art Standby End of Pre-light day/Evening prior to shoot – Stage Markout and area demarcation - Runners/AD only</p>	All pre-shoot crew	Producer H&S Rep 1 st AD HODs

GENERAL MEASURES		Control Measures for spread of Covid-19 on Film Shoot		
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by	
Person-to-person transmission from a-symptomatic carrier (continued)	7. Keeping crew off set where possible - Wherever possible any member of the crew should stay away from the working environment of the stage - Production department to remain off set in production office at all times. Contact with shooting crew by radio only. Dedicated runner to be allocated to production. Note – Production runner should not physically interact with any member of shoot crew if possible. - Makeup/Costume to allocate dedicated on-set standby artists who remain on set in order to limit movements of crew between off-set areas and the stage.	All crew not essential on stage	Producer H&S Rep 1 st AD HODs	
	8. Producers/Execs/Writers (Drama/Film) and Agency/Client (Commercials) encouraged not to travel to studio, and to make use of remote-monitoring technology (see below) - If travel to studio is unavoidable, Agency and Client should be set up in a room off-stage and isolated from the rest of the crew. A production team representative should, in this case, be dedicated to them, and follow the same isolation arrangement.			
	9. Use of video-conferencing technology to allow remote working. - Video conferencing technology should be considered for any person who can work remotely.	Production	Producer	
	10. Remote monitoring (for Agency/Client/Producers/Standby departments) - Wireless monitoring server to be set up on the studio floor for all departments to be able to individually monitor the playback on their own devices. Q-Take Monitor and Tera-Vuer both allow closed-network streaming to iPads, iPhones and android devices. - Q-Take server can also be used to set up a secure, remote server providing the same playback footage to anyone with a good internet connection in a remote location. Log-in codes can be provided for up to 16 devices. This would enable agency to work from a remote location - Sync on set software can be used to enable remote working for some crew who would normally need to be on set	Playback	Producer H&S Rep 1 st AD	
	11. Access routes within the set to be kept clear and widened to 2m width wherever possible. One-way system to be put in place where possible.	Studio staff Runners	Producer H&S Rep 1 st AD	

GENERAL MEASURES		Control Measures for spread of Covid-19 on Film Shoot	
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by
Person-to-person transmission from a-symptomatic carrier (continued)	12. Hand sanitiser available to each department/crew member, as well as hand washing facilities.	Production Studio Staff	Producer H&S Rep 1 st AD
	13. Where minibus transport is required to set, vehicles should be allocated on a cohort basis to each department.	Transport	Producer H&S Rep
	14. Where certain crew are required to move regularly between set and the outside world for the purpose of buying/hiring items for set. - Observe all distancing measures at other places of business visited. - PPE to be worn when moving between different areas. - Establish clear single point of contact with crew on return. - Follow disinfection procedures for anything coming onto set.	Specific department crew	HODs H&S Rep

GENERAL MEASURES		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with surfaces	1. Identify areas likely for cross-contamination - Any areas which have interaction with multiple and cross departmental members to be identified. Examples of such areas are door handles, bannisters, tea-table area, dining tables, etc.	Production Studio Staff	Producer H&S Rep
	2. Measures for disinfecting such areas - Regular cleaning of such areas to be scheduled by cleaning crew. - Relevant departmental crew to be allocated to maintain topical on-demand cleaning. - Cleaning materials (wipes/antibacterial spray, etc) to be made available for any crew member to clean surfaces on demand. - Hand sanitiser to be made available to all crew or at designated stations for regular hand-cleaning. - All crew to be encouraged to wash hands regularly - Disposable gloves to be made available to all crew.	Designated Cleaning Crew Designated Cleaning Crew All Crew Production All Crew Production	Producer H&S Rep
	3. Specific departmental considerations to be taken into account separately – see sections below for more details.	See below	HODs

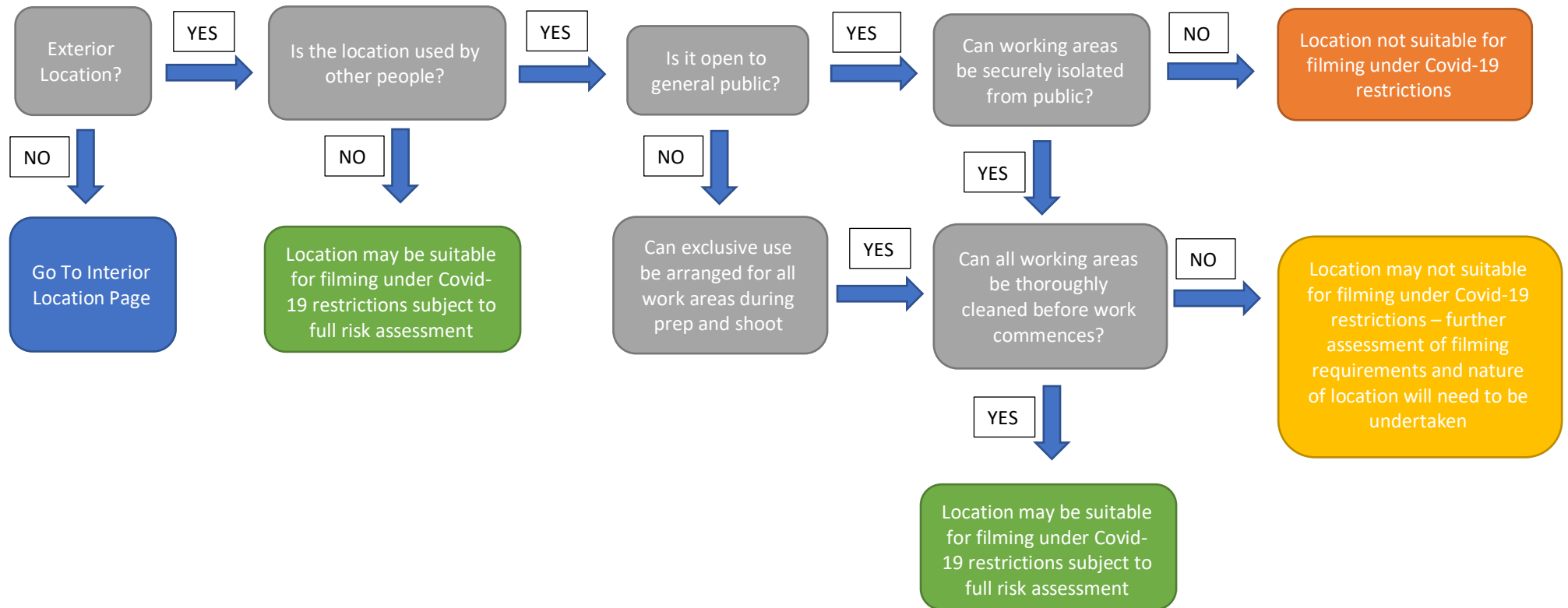
CHOOSING A LOCATION

PRACTICAL LOCATION CONSIDERATIONS

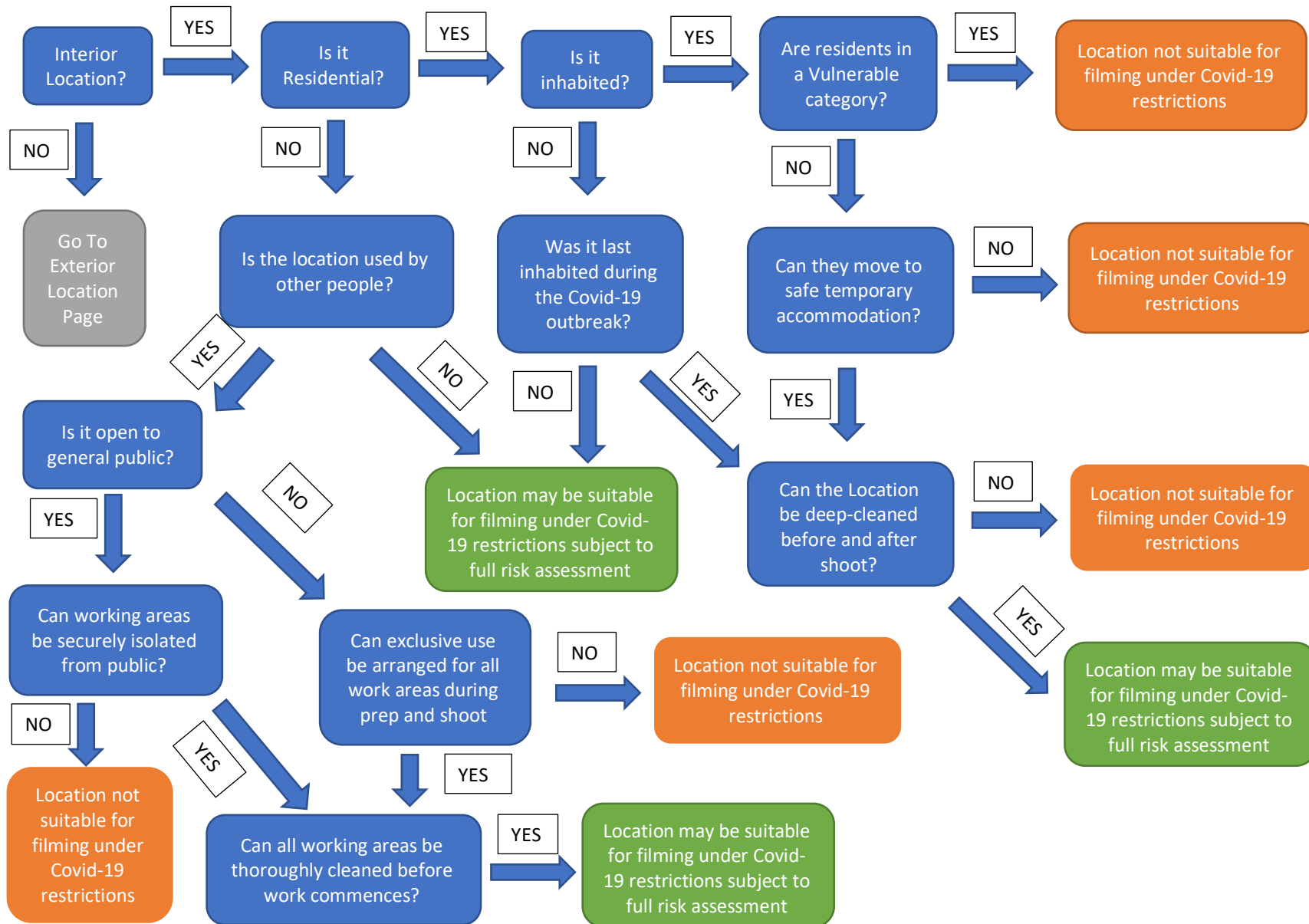
Choosing a Location – General Notes

Primary consideration for choosing a location during Covid-19 restrictions will be size. Can the location accommodate the increased size requirements of the shoot under current distancing guidelines, particularly in relation to ancillary space and holding areas.

Choosing a Location under limited Covid-19 restrictions - EXTERIORS



Choosing a Location under limited Covid-19 restrictions - INTERIORS



PRACTICAL LOCATION CONSIDERATIONS		Control Measures for spread of Covid-19 on Location Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Close contact during organised travel from Unit Base to Location or between Locations (eg Minibus)	<ol style="list-style-type: none"> 1. Wherever possible Unit base to be situated within walking distance of location. 2. Where transportation is required, additional vehicles will be required to ensure distancing regulations are not compromised in transit. 3. Regular cleaning of communal areas in transport to be undertaken. 4. Masks and Gloves to be worn whenever using communal transport. 5. Individual cars or buggies to be used where safe and practicable. 6. Where minibus transport is required to set, vehicles should be allocated on a Cohort basis to each department. 	Unit Manager Location Manager Transport Manager	Producer Unit Manager Location Manager Transport Manager H&S Rep
Close contact at communal Unit Base Facilities	<ol style="list-style-type: none"> 1. Dining areas to be expanded in size to allow for adequate distancing measures. Dining buses, by their design, will only be able to offer much reduced safe capacity. Building-based dining areas (halls, gyms, etc) offer much safer environments for distancing regulations to be followed. 2. Toilet facilities will need to be increased on a per-person ratio. Due to their restricted size, a limit to the number of people using a mobile toilet facility at any one time should be considered, depending on the size/design of the facility. 3. Ventilation of spaces – use of fans – Airflow can help with dispersal of microdroplets. 	Unit Manager Location Manager	Producer H&S Rep
Close contact in Holding areas at Unit Base	<ol style="list-style-type: none"> 1. Holding areas to be expanded in size to allow for adequate distancing measures. Dining buses, by their design, will only be able to offer much reduced safe capacity. Building-based holding areas (halls, gyms etc) offer much safer environments for distancing regulations to be followed. 2. Ventilation of spaces – use of fans – Airflow can help with dispersal of microdroplets. 	Unit Manager Location Manager	Producer H&S Rep
Close contact in Dressing rooms at Unit base	<ol style="list-style-type: none"> 1. Where dressing rooms are provided, these rooms/trailers shall be offered on a strict single-occupancy basis, unless provided to members of the same household. 	Unit Manager Location Manager	Producer H&S Rep
Close contact in Makeup/Hair/Costume facilities at Unit Base	<ol style="list-style-type: none"> 1. Makeup/Hair/Costume facilities will need to be expanded to allow for adequate distancing measures. Additional trucks may be needed or supplementary large, open plan interior spaces where available. 2. Ventilation of spaces – use of fans – Airflow can help with dispersal of microdroplets. 	Unit Manager Location Manager	Producer H&S Rep

PRACTICAL LOCATION CONSIDERATIONS		Control Measures for spread of Covid-19 on Location Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Tech equipment parking and storage at Location	<ol style="list-style-type: none"> 1. Tech parking areas at location should be isolated from any access by members of the public, or persons not engaged on the shoot. 2. Additional consideration should be given to space between vehicles to allow for safe distancing guidelines to be observed during loading/unloading/working processes. 3. Appropriate PPE (Gloves and Masks etc) to be used where more than one person required to unload/carry equipment and 2m separation may not be possible. 	Unit Manager Location Manager	Producer H&S Rep
Shared access routes at location	<ol style="list-style-type: none"> 1. Access routes which are shared by members of the public, or persons not engaged on the shoot, should be avoided, or exclusive use arranged. 2. Wherever possible, one-way access routes into and out of locations should be arranged, to avoid crew crossing in confined spaces/corridors. 	Unit Manager Location Manager	Producer 1 st AD H&S Rep
	<i>Departmental risk assessments to be provided to expand the general risk assessment above.</i>		

EQUIPMENT HANDLING

GENERAL

EQUIPMENT HANDLING – GENERAL		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with equipment Equipment from another shoot or hire company	<p>1. Disinfecting equipment coming into the stage/location</p> <ul style="list-style-type: none"> - Hire companies should take care to ensure that any equipment being sent out to a shoot should be fully disinfected before loading, and that all staff loading/unloading and transporting equipment should wear gloves at all times when handling equipment. - On arrival to studio/location all equipment to be loaded into the designated department area. All crew unloading equipment to be provided with gloves. - All equipment to be further disinfected by allocated person/persons within that department before being moved onto set. - Gloves and suitable disinfection materials to be provided. <p>THIS MAY NEED TO BE DONE ON A PREP/PRE-LIGHT DAY, OR TIME WILL NEED TO BE ALLOCATED AT THE START OF THE SHOOTING DAY. ADDITIONAL PERSONNEL MAY BE REQUIRED TO FACILITATE THIS PROCESS. TO BE WORKED OUT IN CONSULTATION WITH HEALTH AND SAFETY/COVID-19 SUPERVISOR.</p>	<p>Hire Company Staff</p> <p>Crew</p> <p>Allocated person(s)</p> <p>Production</p>	<p>Hire Company Manager</p> <p>HODs H&S Rep</p> <p>HODs H&S Rep</p> <p>HODs H&S Rep</p>
	<p>2. Any equipment only to be handled by designated department members responsible for that equipment to avoid any potential cross-contamination. In practice this means that runners cannot assist in carrying any equipment unless they are allocated directly to that department. Where this is unavoidable, HODs to provide gloves, masks and hand sanitiser to any temporary help.</p>	Crew	HODs H&S Rep
	<p>3. Any piece of kit, which by necessity crosses between departments, must be handled with gloves.</p>	Crew	HODs H&S Rep
	<p>4.. Hand sanitiser available to each department/crew member, as well as hand washing facilities.</p>	Production	HODs H&S Rep
Unnecessary contact with equipment	<p>1. Crew must not touch, move, lean against, pick up or otherwise disturb any piece of equipment which is not directly under their purview.</p>	All Crew	HODs

EQUIPMENT HANDLING

ASSISTANT DIRECTORS

ART

LIGHTING

CAMERA

GRIPS

SOUND

EQUIPMENT HANDLING – ASSISTANT DIRECTORS		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with equipment requiring distribution by runners Equipment from another shoot or hire company	<p>1. Radios.</p> <ul style="list-style-type: none"> - One runner to be allocated to disinfecting and prepping radios at the start of the shoot. - Each department to receive a boxed allocation of radios c/w earpieces, spare batteries and chargers. - One member of each department to be made responsible for these radios for the duration of the shoot, and to name-label and set up a charging station in each departmental area. - Each crew member allocated a radio to be responsible for the charging and safe keeping of that radio for the duration of that shoot. - Where this equipment malfunctions or requires replacement, request should be made only via allocated persons. 	<p>Allocated Runner</p> <p>Allocated crew member</p> <p>All Crew</p> <p>Allocated crew member</p>	<p>H&S Rep</p> <p>HOD</p> <p>HOD</p> <p>HODs</p> <p>HODs</p>
	<p>2. Director’s Headsets</p> <ul style="list-style-type: none"> - Dedicated person to be allocated to disinfecting and prepping director’s headsets at the start of the shoot. - Each headset to be clearly marked with the name of the crew member who will be using it. - Each headset to be fully disinfected and a new/clean microphone cover provided at the start of the shoot. - Battery changes are usually required once a day. The dedicated runner will manage a charging station, and will ensure all batteries are wiped down when being handed over. - Anyone allocated a headset to be briefed not to share headset. 	<p>Allocated Runner</p> <p>All Crew</p>	<p>HOD</p> <p>HODs</p>

EQUIPMENT HANDLING – ASSISTANT DIRECTORS		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Assisting other departments with handling of equipment and danger of cross-contamination	1. Departments must be sufficient crewed to be able to handle their equipment without the need of help from the AD team. Where additional help is unavoidably required, a runner should ideally be allocated to the department for the duration of the shoot and follow the same distancing processes, as required by that department.	Crew	HODs H&S Rep
	If urgent and unanticipated temporary help is required, the relevant department head must ensure gloves, masks and hand sanitiser are available.	HODs	H&S Rep 1 st AD
Unnecessary contact with equipment	1. Assistant Directors must not touch, move, lean against, pick up or otherwise disturb any piece of equipment which is not directly under their purview.	ADs	HODs

EQUIPMENT HANDLING – ART DEPT		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with equipment and props/furniture from another shoot or hire company	PLEASE REFER TO “EQUIPMENT HANDLING – GENERAL“ FOR REFERENCE TO INCOMING EQUIPMENT AND HIRES. <i>Departmental risk assessments to be provided to expand the general risk assessment below.</i>		
Transmission from contact with key props/furniture/ set dressing	<ol style="list-style-type: none"> 1. Additional cleaning and disinfection of key props/ furniture/ set dressing which have interactions with cast or crew members. 2. Limit persons who have contact with any key props. No other department to handle props. e.g. to be handled only by prop man and relevant cast. 3. Before rehearsals and shooting, a final sterilise of any key props/surfaces to be undertaken. 4. Art Dept to be allowed to work alone on set until dressing is complete before any other departments undertake their tasks. 5. Whenever a department finishes its tasks on set, any shared areas to be sterilised before next department start work. 	<p>Designated crew</p> <p>Art Dept</p> <p>Designated crew</p> <p>Art Dept</p> <p>Designated crew</p>	<p>H&S Rep HOD 1st AD</p> <p>Prop Master</p> <p>HOD 1st AD</p> <p>HOD 1st AD</p> <p>HOD 1st AD</p>
Close interaction with other creative heads	<ol style="list-style-type: none"> 1. Inspection/Approval of props at prop tables to be undertaken at distance, by photograph, or at a dedicated table separate from the main props storage area. 2. Consideration should be made as to the proximity of interaction between Art Director and other HODs so as to maintain a demarcation between Art department and rest of crew. 	HOD Producer	HOD Producer H&S Rep
Insufficient working space	<ol style="list-style-type: none"> 1. Sufficient working space to be allocated for any off-set prep work to be carried out safely and in accordance with any distancing measures. 2. No physical cross-departmental interaction in these areas. 	Art Dept	HOD

EQUIPMENT HANDLING – LIGHTING DEPT		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with equipment Equipment from another shoot or hire company	PLEASE REFER TO “EQUIPMENT HANDLING – GENERAL“ FOR REFERENCE TO INCOMING EQUIPMENT AND HIRES. <i>Departmental risk assessments to be provided to expand the general risk assessment below.</i>		
Transmission from contact with equipment	1. Only Qualified Lighting Technicians to handle any equipment including lighting stands and sand-bags.	Lighting Crew	HOD H&S Rep 1 st AD
Increased risk from necessary close contact working (Cohorting)	1. Increased risk from standard working processes involving close contact (heavy lifting, working in confined spaces such as scissor lifts, lighting grids, moving large lamps, textile tying, window gelling etc) will mean increased need for PPE and time to review working processes.	Lighting Crew	HOD H&S Rep
Risk of transmission due to work in areas of studio used by other departments	1. Time and consideration to be allowed for Lighting team to work safely before, and alongside, other departments. The simplest way for this to work is to offer a clear pre-light day wherever practical. 2. Lighting Dept to be allowed to work alone on set until lighting is complete before any other departments undertake their tasks. 3. Any local power requests such as power for urns/heaters/laptops, etc to be discussed in advance and laid in on pre-light wherever possible.	Lighting Crew	HOD H&S Rep 1 st AD
Close interaction with other creative heads	1. Consideration should be made as to the proximity of interaction between Gaffer and DOP/other HODs so as to maintain a demarcation between Lighting department and rest of crew.	HOD Producer	HOD Producer
Insufficient working space	1. Sufficient working space to be allocated for any off-set prep work to be carried out safely and in accordance with any distancing measures. 2. No physical cross-departmental interaction in these areas.	Lighting Crew	H&S Rep HOD 1 st AD

EQUIPMENT HANDLING – CAMERA		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with equipment Equipment from another shoot or hire company	PLEASE REFER TO “EQUIPMENT HANDLING – GENERAL” FOR REFERENCE TO INCOMING EQUIPMENT AND HIRES. <i>Departmental risk assessments to be provided to expand the general risk assessment below.</i>		
Transmission from contact with equipment	<ol style="list-style-type: none"> 1. Only Qualified Camera crew to handle any camera equipment. 2. Safe measure to be put in place for handling and sharing of camera cards with DIT, to include working with gloves and wiping down cards and card cases. 3. Preferable that DOPs would not operate camera. This is to avoid the possibility of DOP needing to be sent home from set if it becomes necessary to isolate the camera crew. 	Camera Crew	H&S Rep HOD 1 st AD
Risk of transmission due to work in areas of studio used by other departments	<ol style="list-style-type: none"> 1. Camera placement to be organised without any other department working in close proximity. Once camera is safe and in position, camera crew to return to safe area while other departments work to adjust lighting/dressing as required. 2. Where practical, remote monitoring, remote focus, remote head and other technologies allowing operating at distance should be used. 	Camera Crew	HOD 1 st AD
Close interaction with other creative heads	<ol style="list-style-type: none"> 1. Consideration should be made as to the proximity of interaction between DOP and other HODs so as to maintain a demarcation between Camera department and rest of crew. 	HOD Producer	HOD Producer
Insufficient working space	<ol style="list-style-type: none"> 1. Sufficient working space to be allocated for any off-set prep work to be carried out safely and in accordance with any distancing measures. 2. No physical cross-departmental interaction in these areas. 	Camera Crew	H&S Rep HOD 1 st AD

EQUIPMENT HANDLING – GRIPS		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with equipment Equipment from another shoot or hire company	PLEASE REFER TO “EQUIPMENT HANDLING – GENERAL“ FOR REFERENCE TO INCOMING EQUIPMENT AND HIRES. <i>Departmental risk assessments to be provided to expand the general risk assessment below.</i>		
Transmission from contact with equipment	1. Only Qualified Grip crew to handle any grip equipment. 2. Staffing levels of grip department to be considered to avoid need for cross-departmental contact with grip equipment.	Grip	H&S Rep HOD 1 st AD
Risk of transmission due to work in areas of studio used by other departments	1. Camera placement to be organised without any other department working in close proximity. Once camera is safe and in position, camera crew to return to safe area while other departments work to adjust lighting/dressing as required.	Grip	HOD 1 st AD
Risk of Transmission due to Shot Structure and use of equipment during onscreen filming	1. Each shot to be assessed by relevant HODs as to the risk of transmission during execution and appropriate measures taken to ensure hygiene and social distance guidelines are complied with.		
Close interaction with other creative heads	1. Consideration should be made as to the proximity of interaction between DOP, Grip and other HODs so as to maintain a demarcation between Grip department and rest of crew.	HOD Producer	HOD Producer
Insufficient working space	1. Sufficient working space to be allocated for any off-set prep work to be carried out safely and in accordance with any distancing measures. 2. No physical cross-departmental interaction in these areas.	Grip	H&S Rep HOD 1 st AD

EQUIPMENT HANDLING - SOUND		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with equipment Equipment from another shoot or hire company	PLEASE REFER TO “EQUIPMENT HANDLING – GENERAL“ FOR REFERENCE TO INCOMING EQUIPMENT AND HIRES. <i>Departmental risk assessments to be provided to expand the general risk assessment below.</i>		
Transmission from contact with equipment	1. Only Qualified Sound crew to handle any sound equipment. 2. Safe measure to be put in place for handling and sharing of rushes with DIT, to include working with gloves and wiping down cards and card cases. 3. Additional equipment and measures may require additional staffing.	Sound Crew	H&S Rep HOD
Interaction with cast for radio mic	1. Close contact with cast to be limited to designated crew. 2. During rigging of radio mic gloves and facemask to be worn. 3. Any items which come into contact with cast must be disinfected before being allocated to another cast member.	Sound Crew	H&S Rep HOD
Close interaction with other creative heads	1. Consideration should be made as to the proximity of interaction between Sound HOD and other HODs so as to maintain a demarcation between Sound department and rest of crew.	HOD Producer	HOD Producer
Insufficient working space	1. Sufficient working space to be allocated for any off-set prep work to be carried out safely and in accordance with any distancing measures. 2. No physical cross-departmental interaction in these areas.	Sound Crew	H&S Rep HOD 1 st AD

MAKEUP/HAIR

MAKEUP/HAIR		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Means of Transmission	Control Measure	To be carried out by	Supervised by
	<p>Departmental risk assessments to be provided to expand the general risk assessment below.</p> <p>Additional Resources:</p> <p>1. HMU H&S L2 workbook https://www.dropbox.com/s/j5lqth26d9xc7bp/health-and-safety-workbook-hair-and-makeup-level2-1481.pdf?dl=0</p> <p>2. Barbicide Salon back to work plan https://www.dropbox.com/s/6kfjpo9sd28l1nr/Barbicide-Back-to-work-plan.pdf?dl=0</p>		
General	<ol style="list-style-type: none"> 1. Need for Health and Safety training is needed with specific attention to microbe transmission. 2. Kit sterilisation to be looked at with health and safety. Hourly checks and increased cleaning?? As necessary? 3. Hand washing facilities in all areas of work. 4. Increased sanitisers use and monitoring. 5. Sanitise equipment, barbicide jars, bacteria hand pumps, UV boxes for each station 6. Everything will need to be regimented and organised – especially crowd. Timings adhered to . 7. No extra people hanging around – ie ADs checking makeup time, trainees offering breakfast etc <p>There will be an extra level of protection built around actors whose health is crucial to keeping a production going and a crew employed. They are irreplaceable and, because of the nature of their work, actors cannot be in front of the camera wearing protective equipment. To keep them safe, below the line personnel coming into contact with actors or directors will have to wear masks and gloves at all times.</p> <p>*Each section of our department to have trained appointed Health & safety officers</p> <p>Main team, Prosthetics team, Hair team, Make-up team, Crowd team, Trainee team, Fitting/workshop team (No one allowed access to these areas unless they adhere to the h&s regulations)</p>	Makeup Artists Hairdressers	HOD H&S Rep

MAKEUP/HAIR		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission through Makeup/Hair processes Increased risk due to necessary proximity	<p>1. Where possible cast member to prepare own makeup under remote supervision of makeup artist. This is highly unlikely in most cases. Putting on wigs, prosthetics etc</p> <ul style="list-style-type: none"> - Possible for Crowd talent to bring own makeup?? If modern day and artists supervise?? Harder for period/sfx /wigs/facial hair etc. Not possible for main talent - Limit & restrict chair time – Shave at home etc. - no food or drink at the station – actors eating whilst in the chair can extend time in the chair - Multiply changes of makeup/hair looks throughout shoot days may cause issue 	Makeup Artists Hairdressers	HOD H&S Rep
	<p>2. When makeup must take place, enhanced PPE to be used by any makeup artist/Hairdressers including gloves, masks, aprons, overalls and visors as deemed necessary. Although could work in some cases, the wearing of gloves not always possible when working, doing hair with gloves, is not workable in some cases.</p> <ul style="list-style-type: none"> - Changing gloves between each person, Back ground artist! Cast of 100's, impractical, time consuming. - Masks for Talent will be impossible for makeup, a maybe for hair (depending on type) *- practicality of changing PPE between each talent – time frame, practicality etc * sink and wash stations available at every location and makeup room *Hand sanitiser available for all crew members and on all work stations *Sinks in all places to have taps that can be switched on by elbow/knees/foot pump? *Disinfect door handles after each use *Multiple locations of sinks – especially in crowd room. One sink per X HMUA *Each SA or actor to be given a clean and sterile gown before sitting down in chair *Clean station, chair and equipment between each person *Air purifiers with HEPA or equivalent 	Makeup Artists Hairdressers	HOD H&S Rep

MAKEUP/HAIR		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission through Makeup/Hair processes Increased risk due to necessary proximity	<p>3. Equipment hygiene to be increased, air borne sanitising sprays, decanting of make up onto palettes and sterilised between each application.</p> <ul style="list-style-type: none"> - More use of disposable brushes and applicators - Production to supply pins, disposable brushes for lips and glues? - Hair pins/grips, hair brushes to be put into antiseptic washes on wrap. - Issue of environmental effect – if disposable will have to be ECO friendly as many are plastic - Fine detail around eyes and mouth – already meticulous about hygiene but without sterile use or ‘one use only’ equipment how do we guarantee no transfer or infection, do we discard makeup after one use? - use of scraping makeup out onto sterilised metal pans etc - Possible for main talent to have own makeup kit, brushes, hair products and equipment that is sterilised each day and only used on them – not poss for crowd unless reoccurring crowd members - Minimal kit out on work station, only items being used in the moment to be out including brushes - All makeup in sealable containers and lids on unless in direct use - Adequate time given to disinfect equipment, station and chair between actors - Crowd room – Each daily gets a small number of people who they look after through the day, using brushes and makeup allocated to each person. - Sterilisation areas with multiple autoclave/barbicide/UV cabinets in all areas/locations/set - Facilities to wash and dry towels and gowns etc in crowd rooms/locations - HMUA to have bare forearms and no jewellery on hands/wrists to aid cleaning and sanitising - Use gloves to set up stations 		
	4. Makeup tests schedule to be extended over multiple days to avoid congestion and unnecessary overcrowding.		
	<p>5. Makeup artists/Hairdressers and cast to be subject to temperature checks before any work begins, in addition to medical questionnaires.</p> <ul style="list-style-type: none"> - Temperature and checks to be carried out in car park, before people get to studio or makeup rooms 		

MAKEUP/HAIR		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Means of Transmission	Control Measure	To be carried out by	Supervised by
Close proximity of Makeup/Hair stations	<p>1. At least 2m separation between makeup stations.</p> <ul style="list-style-type: none"> - May be possible in some crowd rooms, trailer implications are that there would be a maximum of 2 artists per trailer - Crowd will need to be strictly monitored, only a certain amount of people per day with all medical checks done - Use of screens between work stations - Crowd stations to be 2 metres or more apart with limited numbers <p>2. In location Makeup vehicles maximum occupancy to be reviewed depending on vehicle size.</p>	Makeup Artists Hairdressers	HOD H&S Rep
Risk of transmission between areas or work	<p>1 <u>On set monitor and checks</u></p> <ul style="list-style-type: none"> *Specific standby areas and minimal crew on set could work with the added monitoring through Q take and radios. – all welcome but more cost and time implications. * Main cast will need to be checked on set, not taken to another area – time constraint etc. Masks may help *Not always possible to have limited number on standby plus stay with the same talent, or only look after one. *Personals are more likely to be in high demand from main talent *Sufficient monitors to be provided in order to maintain social distancing whilst being able to see clearly and closely * On set person who just uses the individual set bags for each person, so no set bag....or a generic set bag with sterilised products in wrappers (ie individual lip brushes etc) * There should be make up tents set up next to every set with disinfection stations set up <p>2 <u>Travel to set</u></p> <ul style="list-style-type: none"> *must be walkable or minibuses will need to be more hygienic – limit on numbers, cleaned between each travel *use of masks – Talent may not as may disrupt hair styles/makeup 	Makeup Artists Hairdressers	H&S Rep HOD 1 st AD

COSTUME/WARDROBE

COSTUME & WARDROBE		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
	<i>Departmental risk assessments to be provided to expand the general risk assessment below.</i>		
Fittings and Approvals	<ol style="list-style-type: none"> 1. Only essential costume crew and cast to be present at fittings (Designer/maker/dresser). Approvals to take place via photos or video conferencing. 2. Fittings and tests schedule to be extended over multiple days to avoid congestion and unnecessary overcrowding. 	Costume Crew	HOD Producer H&S Rep
Transmission from hired costumes/stock costumes	<ol style="list-style-type: none"> 1. While there is no clear evidence on whether, or how long, the virus can survive on materials, washing or steaming costumes could provide enough cleaning/disinfection measures. Further consideration of this will be required as many rented costumes including Hats, Shoes and period costumes over 100 years old cannot be dry cleaned/washed. There are potential high cost implications here. One possible solution is hiring "hot box" vehicles to hold any costumes for quarantine. 2. Any costumes which can be cleaned should be covered individually after cleaning. Plastic covers are a possibility here, although not in keeping with sustainable practices. 	Costume Crew	HOD
Increased risk due to necessary proximity	<ol style="list-style-type: none"> 1. Costume crew and cast to be subject to temperature checks before any work begins, in addition to medical questionnaires. 2. Wherever possible, cast should receive their costume in a screened off cubicle and dress without assistance. 3. Costumes should be provided individually hung in own cover. Cast members own clothes should be hung inside the same plastic cover to avoid any possible cross-contamination with other clothes. 4. Physical contact between cast member and costume crew, while often necessary, should be minimised whenever possible. Where physical contact is necessary, all appropriate PPE should be worn. 	Costume Crew	HOD H&S Rep Medic

COSTUME DEPT SPECIFIC NOTES FROM COSTUME & WARDROBE BRANCH

Restricted SPACE coupled with massive TIME pressure

Our Dept does the majority of its work pre Unit Call – expectations must change if we are to implement even some of the suggestions.

Everyone needs to be realistic that we can all still produce the goods but that time must **be** given (PAID) to prepare safely and this may impact the shooting hours.

The danger here is that the Pre Calls will just get longer and those of us that work in the pre call will have even less time to both sleep and prepare the day. H & S will be causing an H & S issue!

HYGIENE

We really struggle as it is to get anything cleaned at all, whether on Location or in Studio situation PPE (if available!)

- H&S to advise when, what and If required
- Production to provide PPE as per departmental requirements with training for use & disposal
-

COSTUME & ACTORS

FITTINGS

- Fittings cannot be done remotely. Designer/ Assistant/ Maker are usually involved and do need to touch actor, especially if making rather than shop bought.
- Wash hands prior to fittings and after.
- Shops & Designers may change their returns policies in the light of virus. If so, costs would escalate as we will have to buy all the choices and are not able to return or refund them. This will impact on the last minute nature of our industry and especially with commercials.
-

CAST FITTING ROOM

- Usually the only adequate space in the Dept if you are lucky! This can be a hotel room or an office etc with whatever space and cleanliness that brings!

CASTING

- This would need to change. Deals to be made earlier as casting day before could not be facilitated

COSTUME AREAS

CROWD/ STUNT/ CHILDREN FITTINGS & FITTING ROOMS

SPACE is our problem - We often work in cramped and unsuitable areas

- Reducing the numbers of Fitters will take longer – Prep time already an issue now
- We also fit extras in same costumes ie try on one dress, doesn't look good so it is put back and tried on someone else immediately. This means fittings will take far longer.

- Extras Agencies need to provide more up to date and realistic information on their SA's so that we can cut down our fitting times. This means up to date proper measurements and up to date photographs. We can send them a video as to how to measure.

CROWD DRESSING AREAS - SPACE, SPACE, SPACE

- Reduce number of extras dressing at any given time - this will impact on time taken - already UNDER PRESSURE here!
- Temperatures re-checked here for ALL who enter , hand sanitiser etc – time pressure
- What if SA's clothes are contaminated. We cannot strip them on entry.

A sensible line has to be taken here assuming the virus only stays on fabric for a short time otherwise we cannot operate

SET WORK & UNIT BASE

We are by the nature of our job required to be close to any performer

- Actors need same Costumer for both continuity and actor's own security as they dress/undress. Also required for retaining high standard of work on camera
- Splitting team to have "Set" Crew and "Base" Crew would imply more Principal Costumers
- Tech Vehicle – Costume to have a truck alongside props/ camera etc. This would help ease keeping Standbys on set, transport and cross contamination issues
-

CROSS DEPARTMENTAL WORK

We have to closely work with Stunts, SFX, Make Up and Sound – both with the costumes (rigging etc) and performers in costume. How to avoid this is pretty difficult.

- Eg:
- Actors cannot mic themselves.
 - Costumes are taken away to be squibbed
 - Stunts have very specific requirements with jerk rigs/ harnesses etc.
 -

COSTUME TRUCKS

Restricted SPACE ie:

- Limited washing/ drying facilities
- Work areas often only at one end
- least 3-5 people at a time trying to work

Would need additional vehicles for Crew to work/ launder/ store etc

OFF SET WORK SPACES WORKROOMS/WORKSHOPS SPACE, SPACE, SPACE

- Always trying to cram more people in during the shoot!
- Sharing workbenches/ Sewing machines/ Irons much of the time. Production to provide cleaning supplies for costume equipment and training for good hygiene.
- Makers/ Creatives cannot always wear gloves to do their work
- The equipment would require cleaning after use and then every evening – this could be an OT issue as some of our teams would want their equipment cleaned by themselves so they know it's clean and to protect their own specialised equipment

- Training of Cleaners as to what to clean and how each night
- Hot Box for fabrics and costumes coming in and out
- Look at layouts for hygienic efficiency – H&S to advise

OFFICE AREAS

SPACE - Always sharing desks, phones, photocopier etc – proper cleaning must be carried out daily.

- Look at layouts for hygienic efficiency – H&S to advise
- Training of Cleaners as to what to clean and how each night
- Cost issue for Production for cleaners

KITCHENS, LAUNDRY & TOILETS

KITCHEN AREAS

SPACE & HYGIENE

- These are a hotbed for cleanliness issues. So many people use them and we all know how small they are in the studios. Would need to have a much larger Cleaning Team in Studios/ marquees
- Often the kitchen area is a trestle table and something we have had to set up ourselves as best we can, therefore this is not cleaned or maintained by Caterers - need CLEANERS
- Lunchtimes being staggered are not practical for those working as a team – there is just not enough time.
- Water Cooler is also not hygienic – look at an auto system?

SHARED BATHROOM FACILITIES/HONEYWAGONS

Would need more of them, and constant cleaning - need CLEANERS

LAUNDRY FACILITIES

SPACE

More space and equipment needed plus a team to run this area in order to maintain cleanliness to the Govt requirements

RENTALS

DRY CLEANING OF RENTED & 2nd HAND COSTUMES, ARMOUR & ACCESSORIES

- Huge cost and time implication here – some items do arrive clean (but are they clear of contamination??) BUT many do not! This is something that seems somewhat impossible.
- Do we quarantine the costumes? If so, would need space aside from everywhere else to do this

SUGGESTION:

Productions could hire in “hot box” vehicles/ containers to hold any costumes etc for quarantine. The heat won’t damage the clothes and could be a quick and efficient way to clean large quantities of clothing/ accessories. Each dept could have their own that needs it.

We often have to hire/ buy costumes at the last minute for eleventh hour shoot requirements leaving little time for decontamination and this could help to solve that. Costume Trucks can be fitted with one (as many are already) for smaller requirements and on smaller jobs.

COSTUME TRANSPORT

GOLF BUGGIES

Studio based - 1 or 2 specifically per Dept at Unit Base. These are constantly shared at present

MINIBUSES

- Could only transport 2 people MAX!! There are never enough as it is and pressure to get crew/equipment and crowd to set quickly is paramount in the morning.
- There are many minibuses that are not fit for purpose – a hotbed for contamination here. They are always grubby, often smelly with no space for equipment, cramped by their very nature and with little ventilation.
- Would need Dedicated Departmental Transport adapted for our use.

CAST

ADULT
SUPPORTING
CHILDREN

CAST - Adults		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from makeup/hair and costume processes	PLEASE REFER TO THE MAKEUP/HAIR AND COSTUME PAGES FOR INFORMATION REGARDING PREP WITH THESE DEPARTMENTS		
Transmission between cast members on set	<p>1. Action and creative requirements for cast to be considered carefully and adapted to ensure current distancing regulations are being adhered to.</p> <p>2. Where content is unavoidably in conflict with distancing regulations, and changes cannot be made, the process for shooting that scene should be amended to be compliant with regulations, e.g. shooting as multiple plates or using members of the same household in a scene. Dedicated Health & Safety/Covid-19 Supervisor to be consulted.</p>	<p>Director Producer Cast</p>	<p>Producer H&S Rep 1st AD</p>
Transmission between cast and other crew	<p>1. Designated and separate holding areas to be provided.</p> <ul style="list-style-type: none"> - Individual dressing rooms/trailer to be arranged for off-set holding. The only exception to this is if cast members are from the same household. - Cast should have exclusive use of same dressing room/trailer from Start of Work to End of Work. No-one else should use this space on down days. - After cast member has completed shooting dressing room/trailer should be fully sanitised before allocated to another cast. <p>2. Where transport to set is require individual vehicle/buggy to be provided, or large enough shared vehicle to ensure adequate distancing.</p> <p>3. Cast to be on set only when required for their scene and to avoid any contact with other crew.</p> <p>PLEASE REFER TO SOUND PAGE FOR REFERENCE TO RADIO MICROPHONE RIGGING</p>	<p>Production AD team</p>	<p>Producer H&S Rep</p>

CAST – Supporting Cast		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Supporting cast	<ol style="list-style-type: none"> 1. Numbers of supporting cast to be carefully considered with respect to the space available and the maintaining of required distancing measures. Dedicated Health & Safety/Covid-19 Supervisor to be consulted. 2. Advance notice of expected numbers to be given as early as possible to allow supporting cast to make informed decision on whether they are happy to attend. 3. Holding areas to be sufficiently large to accommodate the numbers required. 4. Separate holding areas for doubling/stand-in cast due to increased contact with other crew members. 5. Separate holding area for special supporting cast with uniform and special action supporting cast. Liaise with costume regarding current disinfection protocols. 4. Proper changing areas, of sufficient size, to be provided. No supporting artist should be asked to change in areas of high traffic, such as toilets. 4. Any costume checks to be undertaken at a safe distance. If costumes are to be provided, same processes as outlined in costume page to be followed. 5. Supporting artists to do own makeup as per department brief, wherever possible. 6. Temperature checks on entry to Crowd area – may need a dedicated medic for this (separate from main unit). 7. Masks and gloves to be provided to all supporting cast. 8. Dedicated refreshment areas for Supporting cast only, to include individual water bottles or refilling stations. 9. A method of reporting of cases /contact tracing of infection to be established through booking agencies and production. 	Production AD team	Producer H&S Rep 1 st AD
<p>Note: Any member of supporting cast showing symptoms, or having been asked to leave set due to close contact, should be required to go home without prejudice and treated with kindness by production.</p>			

CAST – Children		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Child Cast Control Measures rewritten by Hannah Nutley, Chaperones and Tutors Branch	<ol style="list-style-type: none"> 1. Individual dressing rooms to be provided for members of the same household. IMPORTANT: If there is more than one child in the household, above the age of 5 and of different genders, they MUST have a partition between them when changing unless a stipulation is provided, in writing, from the licencing council that this regulation is relaxed during this interim period of special circumstance. 2. Children should only be closely accompanied by a parent. The chaperone must maintain social distancing guidelines at all times to reduce risk of transmission. 3. Chaperones must continue to ensure regulatory compliance in line with child performance legislation, but co-operate with parent to ensure this can safely be done in line with social distancing guidelines 4. Child cast to be on set only when required for their scene and to avoid any contact with other crew as per original guidelines. 5. Children of each age group should be considered differently: <ol style="list-style-type: none"> a) 0-4 years. Serious consideration is needed as to whether these children should be allowed on set as they generally do not understand the nature of social distancing and will likely breach social distancing guidelines during filming or any other activities on site. Their lack of understanding presents an extremely high risk of accidental transmission to the crew. If the child cannot yet walk, they pose a much smaller risk and therefore should be considered on a case-by-case basis. b) 5-8 years old: Emotional maturity in this age bracket is extremely varied and production are advised to consider the type of involvement required and the child’s understanding before casting. In order to assess the risk posed, an appropriate adult (to avoid conflict of interest, not the parent) with experience working with children (i.e. chaperone) must be consulted to assess the child’s behaviour and ability to understand the nature of the restrictions. Based on this, the appropriate adult can advise whether the child poses too much of a risk to the crew or can work appropriately. c) 9+ years old: child should be safe to follow guidelines on set, but carefully monitored during working hours. 6. Separate holding areas on set for each child/family. 7. Further risk assessment will be necessary in this area in line with the needs of each scene. 	Production Chaperone AD team	Producer H&S Rep 2 nd AD 1 st AD

CAST – Children		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Child Cast Control Measures rewritten by Hannah Nutley, Chaperones and Tutors Branch	<p>8. Until schools open again, the advice around tuition will need to be considered by the council at the point of licencing. Regulations state that for every week a child is working, they must achieve 15 hours of tuition, supervised by an approved tutor.</p> <p>a. In order to avoid the need for tuition hours, production can choose to only have each child on set for 2 days per week.</p> <p>b. If the council state that the child be provided tuition time on set as per regulations, in this instance, best practice may be for production to provide a tutor, remotely, at their own place of business, on standby, so that the child can access the tuition time on set through online platforms such as Zoom, Skype, etc. During this time, the child should be in isolation whilst supervised through line of sight by the chaperone.</p> <p>c. In the instance that a tutor-chaperone is employed, meaning the tutor is present on set, separate rooms must be provided and an online platform such as Zoom, Skype, etc. Must be used between the child and the tutor-chaperone. The child must then be supervised through line of sight by the parent.</p> <p>d. It may be advised that the child working hours on set be reduced by a minimum of 15 hours, e.g. the child time on set reduced by 3 hours per day. This time must be used to provide time for the child to access home learning. The production must provide a tutor to work with the student for the 15 hours per week provided by the reduction in working hours. This must again be remote tuition using online platforms.</p>		

CATERING

LUNCH SERVICE

TEA TABLE/CRAFT SERVICE

CATERING – LUNCH SERVICE		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission at Lunch Service	1. Health & Safety/Covid-19 Supervisor to help devise best practice for service.		
	2. Maintaining safe distance at lunch - Any dining areas to be set up in such a way as to comply with distancing measures. - Any queueing system to have 2m spacings clearly marked on floor. - One-way travel systems should be put in place, wherever possible.	Catering Team Production Security	H&S Rep Producer
	3. Limit the numbers of people using dining areas at any one time - All lunches should be pre-ordered well ahead of break times. These lunches should be pre-packaged in take-away style containers. One member of each department is allocated to collecting these lunch orders and return them to the rest of the departmental crew for dining. Where possible, crew should make use of their demarcated areas for dining rather than dining room areas.	Catering Team Production Security	H&S Rep Producer
	4. Surface cleaning and disinfection. - Regular cleaning, and topical on-demand cleaning of such areas to be scheduled by cleaning crew. - Cleaning materials (wipes/antibacterial spray, etc) to be made available for any crew member to clean surface on demand.	Catering Team Production Cleaning Crew Runners All Crew	H&S Rep Producer
	5. General hygiene - Hand sanitiser to be made available to all crew or at designated stations for regular hand-cleaning. - Sufficient Hand washing facilities to be made available. - All crew encouraged to wash hands regularly.	Production All Crew	H&S Rep HODs

CATERING – TEA/COFFEE/CRAFT SERVICE		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
<p>Tea Table Interaction</p> <p>The tea/coffee area is typically a place of high cross-departmental interaction and must therefore be reimagined.</p>	<p>1. One allocated runner to be responsible for tea table.</p> <ul style="list-style-type: none"> - If a drink is required, an order to be requested from the allocated runner by radio or at safe distance. The order is then completed and set onto a service area (in practice a trestle table separate from the tea table) where the person ordering will collect the drink. - One person only from each department to be allocated to order/collect drinks. - The allocated runner to be provided with gloves and mask and cleaning materials to avoid the risk of any personal transmission. - Drinks shall not be walked around set and offered up on trays, as this will increase cross-departmental physical interaction. - While reusable cups are beneficial to waste reduction, they pose an increased risk of transmission in this scenario, so may not be used unless washed in hot & soapy water between each use. The safest method is to use disposable cups only. 	<p>Production</p> <p>Runner</p>	<p>H&S Rep Production</p>
<p>Water bottles</p>	<p>2. Where reusable water bottles are brought to set each individual to be personally responsible for bottle and shall not share bottle.</p> <ul style="list-style-type: none"> - A refilling station to be available at the service table. Non-touch water coolers to be made available, or ones where the side of the bottle touches a paddle to pour water. - Alternatively, compostable cups to be used - Individual small water bottles should only be used as a last resort due to sustainability and ecological factors. 	<p>Production</p> <p>Runner</p>	<p>H&S Rep Production</p>
<p>Craft Service</p>	<p>3. Craft Service should also be distributed in a similar way to hot drinks as set out above with an allocated departmental person collecting any items from a service table or in individually packaged for each department/cohort.</p> <ul style="list-style-type: none"> - Food shall not be walked around set and offered up on trays, as this will increase cross-departmental physical interaction. 	<p>Craft Service</p>	<p>H&S Rep Production</p>

CREATIVE AND ADDITIONAL CONTENT

CREATIVE AND ADDITIONAL CONTENT		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Risks to cast through script driven instruction	<p>1. Creative content of shoot should adhere to all distancing regulations.</p> <p>2. Where content is unavoidably in conflict with distancing regulations, and changes cannot be made, the process for shooting that scene should be amended to be compliant with regulations, e.g. Shooting as multiple plates.</p> <p>3. Where changes to action are required in last-minute changes, time must be allowed to safely factor in the restrictions of current distancing measures. Dedicated Health & Safety/Covid-19 Supervisor to be consulted.</p>	<p>Director Producer 1st AD Cast</p>	<p>H&S Rep Director Producer 1st AD</p>
Stills	<p>1. Any stills to be taken in a place separate to the main studio, to be self-contained, and distancing measures to be rigorously maintained.</p> <p>2. On set stills, if required, can be facilitated, but stills will need a designated off-set area for equipment storage where they will remain until required. At that time all other departments to be stepped off set to allow stills to work unhampered.</p>	Stills Team	<p>H&S Rep Producer 1st AD</p>
Additional Content	<p>1. Behind the Scenes/Making-of-content crews not to be part of a standard shooting set unless they can remain within a single designated area. The risk of departmental cross-contamination by a roaming crew is too high to be mitigated.</p> <p>2. Fixed cameras, remote cameras and timelapse style setups should be considered as alternatives. If used, these should be set up on a prep day.</p> <p>3. Any interviews to take place in a place separate to the main studio, to be self-contained, and distancing measures to be rigorously maintained</p>	<p>BTS Team</p> <p>BTS Team</p>	<p>H&S Rep Producer 1st AD</p> <p>H&S Rep Producer 1st AD</p>

OTHER DEPARTMENTS

OTHER DEPARTMENTS		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
	1. Other specialist departments including, but not limited to, Riggers, Stunts, Wires, Prosthetics, Food Styling, Vehicles, Tracking Vehicles and high-speed filming, Aerial, Underwater, Motion Control, Animals, should provide risk assessments which include Covid-19 transmission as a risk factor. Reference can be made to general procedures listed herein.	HODs	H&S Rep Producer